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THE ARTISTS OF AMERICA.*

WILLIAM JACOB HAYS, an American painter, grandson of Jacob Hays, who was for many years high constable of New York, born in New York in 1830. He studied drawing with John Rubens Smith, a well known teacher, and in 1850 exhibited his first picture, "Dogs in a Field," at the National Academy of Design. His "Head of a Bull-Dog," painted in 1852, attracted considerable attention, and in the same year he was elected an associate of the Academy. He subsequently produced many pictures of dogs and game birds, some of which have been engraved. His last important work, painted for the collection of Mr. August Belmont, of New York, in 1859, is entitled "Setters and Game." In 1859 he resigned his position as associate of the Academy. With the exception of a few fruit pieces, he has painted almost exclusively animals, aiming at an imitation of their characteristics, and great elaboration in the execution.

GEORGE PETER ALEXANDER HEALY, an American painter, born in Boston in 1808. He went to Paris about 1836, where he remained several years, alternating his residence there with occasional visits to the United States. Among the pictures executed by him abroad are portraits of Louis Philippe, Marshal Soult, Gen. Cass, etc. At home he has painted Calhoun, Webster, Pierce and other prominent American statesmen. He has occasionally produced large historical pictures, of which "Webster's Reply to Hayne," illustrating a well-known scene in American legislative history, was completed in 1851, and now hangs in Faneuil Hall in Boston. At the great exhibition of Paris in 1855, he exhibited a series of thirteen portraits and a large picture representing Franklin urging the claims of the American Colonies before Louis XVI., for which he received a medal of the second class. Of late years Mr. Healy has resided in Chicago, and among his most recent works is a portrait of President Buchanan.

THOMAS HICKS, an American painter, born in Newtown, Bucks County, Penn., October 18, 1823. He is a descendant of Elias Hicks, and was educated in conformity with the principles of the society of Friends. He attempted portrait painting in his 15th year, and in 1838, after copying the casts in the Pennsylvania Academy of Fine Arts, entered the life and antique schools of the National Academy of Design in New York, to whose annual exhibition in 1841 he contributed a picture of the "Death of Abel." For several years he painted portraits and compositions, and in 1845 departed for Europe, where he remained during the next four years. Establishing himself in Rome in the autumn of 1845, he painted, among other works, a half-length figure called "Italia," for Mr. William H. Appleton of New York. In the succeeding spring, on the last night of the carnival, he was stabbed in the back with a stiletto while crossing the Piazza Colonna in a dense crowd, and lay for many weeks in a critical condition. After a protracted residence in Italy, during which he executed many cabinet pictures, portraits, and copies of the old masters, he repaired in June, 1848, to Paris, and after the revolutionary outbreak of that month, harbored two insurgents in his studio, and assisted them to escape from France. He studied under Couture in Paris, where he remained about a year, and after a brief residence

in England, returned to New York. He has since devoted himself principally to portrait painting, but has occasionally produced landscapes and figure pieces. His last prominent portrait is that of Dr. Kane in the cabin of the *Advance*, and he is now engaged upon a large picture of the contemporaneous authors of America, in which the figures are of life size.

AUGUSTUS HOPPIN, an American artist, born in Providence, R. I., July 13, 1828. He was graduated at Brown University, and was subsequently admitted to the bar of Rhode Island; but of late years he has devoted himself exclusively to drawing upon wood. He has illustrated Butler's poem of "Nothing to Wear," the "Autocrat of the Breakfast Table," and a variety of other periodicals.

THOMAS F. HOPPIN, brother of the preceding, born in Providence, R. I., August, 1816, studied painting with Paul Delaroche in 1837-8, and subsequently designed the figures on the great window of Trinity Church in New York. He has produced a spirited model of a dog, which has been cast in bronze, and numerous etchings in outline and designs in wood.

HARRIET HOSMER, an American artist, born in Watertown, Mass., in 1831. Being of a naturally delicate constitution, she was encouraged by her father, a physician, to pursue a course of physical training at variance with the usages of her sex, but which she adopted with enthusiasm. At a comparatively early age she was an adept in shooting, swimming, rowing, riding, skating and other out of door sports, and began also to give much attention to modelling figures in clay. Having completed her school education, she studied anatomy for some months with her father, and in the autumn of 1850 repaired to the medical college of St. Louis, where she went through a regular course of anatomical instruction, preparatory to attempting sculpture. In the summer of 1851 she returned home, and commenced her first original work, a bust of "Hesper," which, upon its completion in marble in the succeeding year, attracted much attention in Boston, and encouraged her father to place her under a competent master in Rome. Upon arriving in that city late in 1852, she almost immediately gained admittance as a pupil to the studio of Gibson, the sculptor, and passed her first winter in modelling from the antique. Her busts of "Daphne" and "Medusa" were the first fruits of her attempts at original design in Rome, and were followed by a statue of "Enone," for a gentleman in St. Louis. For the public library of the same city, she also executed her best known work, the reclining figure of "Beatrice Cenci," which has won many encomiums from art critics in Europe and America. In the summer of 1855 she modelled a charming statue of "Puck," the popularity of which has procured her orders for several copies, one of which is for the Prince of Wales and another for the Duke of Hamilton. Pecuniary reverses having overtaken her father, she determined to rely entirely upon her art for a support, and is now permanently established among the professional sculptors of Rome, where, with the exception of a single visit to America in 1857, she has continued to reside. Among her more recent works are a full-length reclining figure of a young girl for a funeral monument in the church of Sant'Andrea della Fratte in Rome, a fountain with figures illustrating the myth of Hylas and the water nymphs, and a "Will-o'-the-Wisp," designed as a pendant to "Puck." In the latter part of 1849 she finished a statue of "Zenobia in Chains" as she appeared in the triumphal procession of Aurelian, a work on which she had labored enthusiastically for nearly two years

* In continuation of the biographical series contained in the *New American Cyclopædia* published by D. Appleton & Co. See the number of the *CRAYON* for February of the present year, p. 44. The present installment is taken from the ninth volume, just issued.

previous, and the execution of which in marble so seriously impaired her health that her physicians sent her to Switzerland to save her life. It is of colossal size, and has been pronounced by far the best of her works.

BALL HUGHES, an English sculptor, born in London, January 19, 1806. He early exhibited a decided taste for modelling, and at twelve years of age made out of wax candle ends a bas-relief copy of a picture representing the wisdom of Solomon, which was afterward cast in silver. The spirited manner in which it was executed decided his father to place him in the studio of Edward Hodges Bailey, where he remained seven years. While with his instructor he successfully competed for the prizes awarded by the Royal Academy, winning the large silver medal for the best copy in bas-relief of the Apollo Belvedere; also the silver medal of the Society of Arts and Sciences for a copy of the Barberini Faun, the large silver medal for the best original model from life, and a gold medal for an original composition, "Pandora brought by Mercury to Epimetheus." He next made busts of George IV., the Dukes of Sussex, York and Cambridge, besides a statuette of George IV., which was subsequently cast in bronze. During a professional residence with Thomas Coke (afterward Earl of Leicester), he became acquainted with some Americans, by whose advice he emigrated, in 1829, to New York. His first work of importance was the marble statue of Hamilton, which was destroyed in the Merchant's Exchange in New York, in the great fire of 1835, and was the first work of its class executed in America. In Trinity Church, in the same city, is his monumental alto-relief, of life size, in memory of Bishop Hobart. In the Boston Athenæum are his casts of "Little Nell" and the group "Uncle Toby and Widow Wadman," neither of which has been carved in marble. A statue of "Oliver Twist" is in the collection of his early patron, the late Duke of Devonshire. Among his remaining works are a model for an equestrian statue of Washington, intended for the City of Philadelphia; a "Crucifixion;" the statue of Nathaniel Bowditch, in bronze, in the Mt. Auburn Cemetery, in Cambridge, Mass.; a spirited statuette of General Warren, and a bust of Washington Irving. Within a few years he has attracted attention by some remarkable sketches done with a hot iron upon wood. Mr. Hughes also appeared for a season as a lecturer upon Art. He has for some years resided in Dorchester, near Boston, where he is now engaged upon a statue of "Mary Magdalen."

WILLIAM MORRIS HUNT, an American painter, born in Brattleborough, Vt., March 31, 1824. He entered Harvard College in 1840, but went to Europe on account of his health before the completion of his course, and in 1846 entered the academy at Düsseldorf, with the intention of studying sculpture. At the expiration of nine months he went to Paris, and in 1848 became a pupil of Couture, since which time he has followed painting as a profession. He contributed to the annual exhibitions in Paris from 1852 to 1855, and in the latter year returned to the United States, and has since resided at Newport, R. I. His paintings comprise history and *genre*, and among the most successful are several representing picturesque types of city life in Paris, of which the artist published a series of lithographs executed by himself in 1859.

DANIEL HUNTINGTON, an American painter, born in New York, October 14, 1816. His predilection for painting is said to have been first excited during a visit to the studio of Trumbull, whither his mother, a relative of the painter, was in the habit of taking him occasionally. His first efforts in drawing,

however, failed to elicit any expression of approbation from Trumbull, who decidedly discouraged the idea of his attempting to become an artist. Subsequently, while pursuing his studies at Hamilton College, N. Y., he made the acquaintance of Charles L. Elliott, the portrait painter, who was then travelling in the practice of his vocation, and from whom he received a decided bias for his art. Having sat to Elliott for his portrait, he proceeded, with implements borrowed from him, to take the likenesses of his college companions, for whose amusement he also painted a number of comic pieces. In 1835 he entered the studio of Professor Morse, then living in New York, and President of the National Academy of Design, and soon after produced the "Bar-room Politician," "A Toper Asleep," etc., beside some some landscapes and portraits. Leaving Mr. Morse in 1836, he spent several months in the vicinity of the Hudson Highlands, and executed views near Verplanck's, the Dunderberg Mountain, and Rondout Creek at twilight and sunset. In 1839 he went to Europe, and in Florence painted the "Sibyl" and the "Florentine Girl," the former his first essay in history, a branch of his art to which he has since devoted much attention. Removing to Rome soon after, he painted the "Shepherd Boy of the Campagna" and "Early Christian Prisoners," both of which were purchased by New York collectors. Upon his return to New York he was employed for a long time almost exclusively upon portraits, his only historical pieces of importance being "Mercy's Dream" and "Christiana and her Children," from the "Pilgrim's Progress." For two years he was compelled by an inflammation of the eyes to relinquish his labors, and in 1844 he went again to Rome, where he passed the succeeding winter, and whence he sent back to America the "Roman Penitents," "Italy," the "Sacred Lesson," the "Communion of the Sick," and some landscapes. Upon his return to New York in 1846, he again devoted himself chiefly to portraits. During the last few years he has made several visits to England, but is now a permanent resident of New York. In addition to the works above mentioned, he has painted "Lady Jane Grey and Feckenham in the Tower," "Henry VIII. and Queen Catharine Parr," the "Marys at the Sepulchre," "Queen Mary signing the Death Warrant of Lady Jane Grey," which was engraved for the American Art Union, etc. He recently painted in England another picture of "Mercy's Dream," which Barlow is now (1860) engraving.

HENRY INMAN, an American artist, born in Utica, N. Y., October 20, 1801, died in the city of New York, January 17, 1846. From early boyhood he manifested a taste for Art, and about the year 1812 his parents removed to New York, where he was enabled to study drawing. In 1814 a cadet's warrant was procured for him, and he was preparing to enter the West Point Academy, when Jarvis, the portrait painter, offered to receive him as a pupil, and he was bound an apprentice for seven years. He was soon able to work upon the same canvases with his teacher, whom he accompanied to New Orleans and other cities. Upon the conclusion of his apprenticeship he devoted himself to portrait painting. After a successful career in New York, he removed to Philadelphia, in the neighborhood of which he had purchased an estate; but he soon returned to New York, which was thereafter his permanent place of residence. Among his most characteristic portraits are those of Chief Justice Marshall, Bishop White and Jacob Barker. He painted also landscape, *genre* and history. In 1844 the infirm state of his health led him to visit England, where he was the guest of Wordsworth, whose portrait he painted, and at whose

suggestion he executed his "Rydal Water," near the poet's residence. During his residence in England he also painted portraits of Dr. Chalmers, Lord Chancellor Cottenham and Macaulay. On his return to New York, in 1845, he commenced the execution of a commission from Congress to furnish a series of historical paintings for the National Capitol. He was engaged upon the first of these, representing the cabin of Daniel Boone in the wilds of Kentucky, at the time of his death. A collection of one hundred and twenty-seven of his paintings was exhibited for the benefit of his widow and children.

MISSAL AND OTHER MANUSCRIPT ILLUMINATIONS.

(From "Painting Popularly Explained," by T. O. GULICK and J. TIMBS.)

FOR many centuries during the middle ages missals (*livre d'heures*) and other books of prayer were the only literature and the sole study of a great number of the people. The monkish scholars and devotees especially delighted to embellish these books, which formed the charm and solace of their monastic existence, and supplied them with a kind of sacred occupation. The works of art in these books being of small dimensions, and as part of MSS. which could not be multiplied by printing, having a value beyond their illuminations or miniature paintings, there was both greater facility and greater interest in their preservation. All the older specimens being also painted on vellum, there was little danger of their decay through time. Panels, canvases, and paintings on walls, on the other hand, independent of the difficulty of their removal and deposit in safe places in cases of emergency, were constantly exposed to injuries from which the illuminations of MSS. were preserved, from the habit of depositing them in places of safety, and from their being closed from the action of the atmosphere.

Hence, when a hiatus occurs in the history of the art of various countries, it can frequently be filled up by the miniatures in these books, which are generally to a considerable extent an index to the state of art in other departments. Thus, as Dr. Waagen says, "the English specimens supply the *only* means of tracing the historical development of English painting from the 9th to the 16th centuries." Moreover, being painted for the most part with opaque colors, which, being of mineral or earthy extraction, are the most durable, the coloring is surprisingly pure and brilliant; and even when the more fugitive vegetable tints were employed, from the way in which they have been protected from light and damp, they have faded far less than if they had been exposed as in other pictures. The style of any particular period is, however, not always to be correctly appreciated from these performances; for, when the higher qualities of art are almost entirely absent, we sometimes find a remarkable development of the mere decorative portions of painting. For instance, there are in some Byzantine MSS. the most splendid arabesques of mixed foliage and animals, and the richest architectural fancies in the margins.

The study of the calligraphy, or penmanship of ancient MSS. is replete with interest, and the art of deciphering ancient writings, or palæography, has received of late years some of the attention it deserves. We must, however, limit the few remarks our space permits to examples in the art of illuminating, or *limning*, as it was formerly called. But it may be remarked that we owe the preservation of some of the most precious works of classical authors to what are called palimpsest MSS. These are MSS. which have been twice written. From the

difficulty of procuring vellum, the mediæval calligraphers frequently erased the writing of some antique MS. to make way for their own; but chemistry has furnished us with the means of making the original visible.

The word "miniature" derives its origin from the practice of writing the rubrics or initial letters, etc., with *minium*, or red-lead. The French term "illuminer" is supposed to be derived from the custom of illuminating or heightening the light with gold. "The art of miniature painting was divided into two branches: the professors of the first were styled 'miniatori,' or miniature painters, or illuminators of books; and those of the second, 'miniatori caligrafi,' or 'pulchri scriptores.' To the first class belonged the task of painting the Scripture stories, the borders, and the arabesques, and of laying on the gold and ornaments of the MS. The second wrote the whole of the work, and those initial letters generally drawn with blue or red, full of flourishes and fanciful ornaments, in which the patience of the writer is frequently more to be admired than his genius."*

That the miniature painter was generally distinct from the calligrapher, is evident from the fact that some MSS. want the initial letters altogether, the spaces being left to be filled in by the more strictly "decorative" artist. But Mrs. Merrifield tells us that the two branches were sometimes practised by the same person; whence the term "writing" was also extended to painting, and the word was not confined to miniature painting only, but was applied to painting on glass, which was also called "writing on glass." Vasari intimates that the initial or large-letter writing was a distinct occupation about 1350; for he says, in the Life of Don Lorenzo, that the monk Don Jacopo was the most distinguished large-letter writer in Europe in the fourteenth century. This Don Jacopo "wrote" for his monastery, Degli Angeli in Florence, twenty folio choral books, the miniature illuminations of which were painted by Don Silvestro, a brother of the same monastery; and so highly was their skill esteemed by their brother monks, that they embalmed their right hands after their death, and preserved them in a casket with the utmost veneration. These large illuminated initials are ornamented with all kinds of fanciful objects and figures, as men, animals, birds, flowers, etc. They are called *lettres historiques*, because they generally illustrate the text. In English and French MSS. of the fourteenth century, initials in purple red and gold are very frequent, in which are disposed figures of men and animals. The ornamentation is usually extended in spiral scrolls along the upper and lower margins of the page; and these also support small groups or single figures of dogs, hares, apes, etc. These illuminated letters are said to have commenced with the Greeks in the seventh century; and they attained their utmost elaboration in the twelfth.

Among the more celebrated *miniatori* were Simone Memmi, Giotto, Fra Angelico da Fiesole, Franco Bolognese (mentioned by Dante in canto xi. of the *Purgatorio*), John Van Eyck, Squarcione, Girolamo dai Libri,† Memling, Gherardo of Florence, of the school of Ghirlandaio, and Giulio Clovio. But most of these were equally, or still more distinguished in other branches of art. Memling, the Flemish master, was perhaps the best of all illuminators. The Italian, Giulio Clovio, the pupil of Giulio

* Mrs. Merrifield's *Ancient Practice*, etc., p. xxix.

† So named—*dai Libri*, literally "of the books"—from his employment. His father, Francesco dai Libri, was also a celebrated though inferior illuminator.